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creto circumdatus undique fudit; 485, uerberibus crebris extremae ad limina partis; 881, hinc illinc par, uis non sat par si esse potissit; 1012-13, concessit in unum concubitum; 1409, et numerum servare modis didicere neque hilo; 1442, tum mare ueliuolum florebat litora propter.

W. P. MUSTARD.

A. ROSTAGNI. *Ibis: Storia di un poemetto greco.* Firenze: Felice Le Monnier, 1920. 123 pp. 12 lire.

This study of Ovid's *Ibis* leads the author to some very novel conclusions, which he is bold enough to maintain. The Greek poem which Ovid imitated was not the authentic work of Callimachus. It was "a patient mosaic of reminiscences of Callimachus," composed in the first half of the second century B. C. It was aimed, not at Apollonius of Rhodes, but at some fictitious enemy named *Ibis* (a man of Libyan origin). It had nothing to do with the personal habits of the bird *ibis*; the mischief-making lines of Ovid's poem, 451-2, *Et quibus exiguo volucris devota libello est, Corpora proiecta quae sua purgat aqua*, are an interpolation. It is translated, pretty faithfully, by Ovid (who regarded it as the work of Callimachus) and applied to an unknown enemy of his own. Finally, the scholia on Ovid's *Ibis* may be in the main translated from scholia on the Greek poem.

W. P. MUSTARD.

Professor W. M. LINDSAY has published a preliminary list of the *Liebaert Collection of (1644) Photographs from Latin MSS.* I quote as follows from the introductory paragraph: "The late Abbé Paul Liebaert, of the Vatican Library, whose interests were divided between the script of the earlier and the illumination of the later Latin MSS., made with his excellent camera many photographs (in natural size) in many libraries. His negatives are now to help palaeographical study. By a letter to the photographer, Pompeo Sansaini, Via Antonio Scialoja 3, Rome, a photograph can be procured from any negative. A full, accurate, authoritative list of the negatives will be published in the *Studi e Testi*."

C. W. E. MILLER.